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THE PARIS EXHIBITION

of the beautiful red-haired woman who impersonated Dido. The dresses of Dido's maidens were good in idea, but badly carried out. The robes were of an appalling green, to cover which they were swathed in deep purple gauze veils, an attempt to combine drapery and veiling, the effect of which was simply that of rags. The robes should have been of a green that it is possible to look at with the naked eye and the purple cloaks should have been of a woollen material, so that the beauty and dignity of simple drapery might have been attained; veils could also have been worn if necessary. In the second act grey veils were substituted for the purple; these gave a very good colour effect against a really beautiful landscape back-cloth in low tones of grey and green, the whole being strengthened by dark grey cloaks worn by the men.

Æneas's dress was fine in itself, but too dark in colour. The heaviness of colour in Dido's dress and surroundings had a certain symbolic meaning, heightening the effect of the music and the action; to carry this on Æneas should have been a bright spot in the design, instead of being clad in purple and black. Mr. Craig shows that his intention was to convey some such symbolic effect, for Æneas attendants carry hideous red and gilt cornucopias, such as one is familiar with in pantomime ballets. Now the symbolism of the cornucopia, together with that of the olive-

branch, the anchor, and other kindred forms is so played out, that the objects have no more poetical suggestion than their written names, and produce no effect but that of cheapness.

Another descent to the ridiculous occurs in a certain scene where Dido's maidens appear wound about with purple paper roses. Why Mr. Craig should have permitted this piece of theatrical commonplace it is difficult to imagine; the paper roses are quite unsuggestive, they are not wanted for colour, and they by no means add grace to the form.

The witches' clothing can hardly be described, a seething mass of black forms was all that could be seen, owing to the too great darkness of the stage. Here and there a horrible mask, or a corpse-like face caught the eye with telling effect. These masks are the most appallingly gruesome things; they are a nightmare, the embodiment of horrid emotions. The witches' scenes were completely satisfactory, and of others that were not, there is always this to be said—such an excellent failure is far more interesting than a commonplace success. The general level of Mr. Craig's production is far above the average, and it will be the greatest pity if further performances are not given in London, so that a larger audience may see it than was possible at Hampstead.

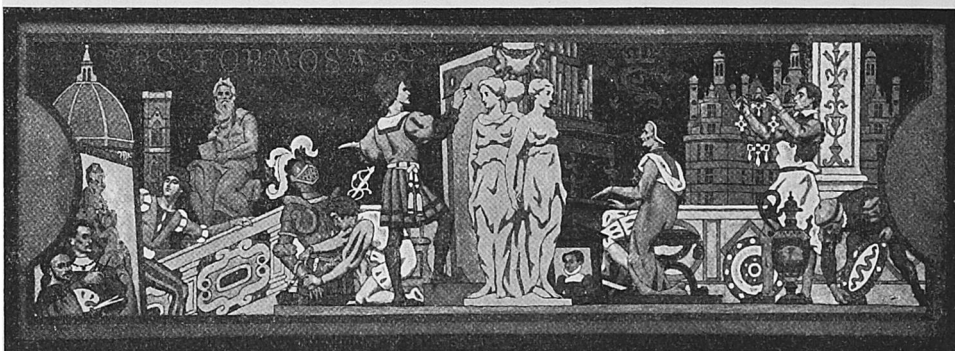
MABEL COX.

ARCHITECTURE AND EXTERIOR DECORATION AT THE PARIS EXHIBITION, 1900, BY W. FRED

THE route to Paris led me viâ Strasburg, in Elsass, famous for its Gothic buildings, which recall the most precious words ever said about architectural art: Goethe's words on the Strasburg Cathedral. Goethe had entered that town with the unclear ideas about the essence of Gothic Art, which are the result of generalising, and therefore mistaken, school views. All was Gothic to him, that showed sure signs of being 'out of time,' overloaded and incongruous. In sight of this great, real, Gothic monument by E. v. Steinbach he could recognise that the greatness of every style is its purity; that 'beautiful' is a superficial judgment, that he who wishes to know, has to search for the funda-

mental forms of each style, before he can pronounce the slightest general judgment.

Under the influence of this change of ideas, and filled with an unexpected feeling of admiration, Goethe arrived at those views on architecture, which he afterwards expressed in these words: 'They want to make you believe that the fine Arts originated from our supposed inclination to beautify the things around us. That is not true. . . Art is formative long before it is beautiful, and yet it is true, great Art, yea, sometimes truer and greater than beautiful Art. For man is endowed with a formative nature which becomes active as soon as his existence is secured. . . . Thus the savage



FROM THE FRIEZE OF THE PALAIS DES BEAUX ARTS

THE LIMITATIONS OF ARCHITECTURE



THE PETIT PALAIS DES BEAUX ARTS

forms his idols, his feathers, and his body with adventurous lies, gruesome figures and crude colours. And allow this forming from the most arbitrary shapes to exist: it will harmonise without proportion of form; because it has been made a characteristic whole by one emotion.'

I have headed this account of the architectural work of the Paris exhibition with Goethe's words, because they express an idea which has been nearly lost on the Continent during the second half of our century, and the disappearance of which from the heads of our architects has been very harmful to architectural art at the Exhibition. I mean the idea that, with a building, the element of formative art must be the strongest, and not that of beautiful, or rather beautifying Art. All beautifying belongs to the sphere of ornament. And therefore a house-front must offer more than the impression of a well ornamented plane or relief. Nothing could be more completely wrong than that kind of building-front which aims at pictorial effect and at destroying the impression of the house by all kinds of ornament. The best front will be the one which offers the clearest, most decided

expression of the whole building in its exterior and interior construction and in its purpose.

And that has here been forgotten. All impressions are produced sooner than architectural ones. Ornament alone has been considered by the builders of the exhibition palaces. They had no thought of turning to advantage the plane itself, or it may have appeared to them too poor, too inartistic. Every gate, every colonnade, every bridge, every wooden decoration was to show many 'ideas.' And in hunting for arabesques, for ornaments, for pictorial—in absence of architectural—ideas, the builders have lost every feeling for the limitations of formative art. Unbearable haste and nervous excitement mark all the buildings that have a decided exhibition-character. The two art-pavilions, destined to survive the Summer, and therefore not really belonging to the architecture of the Exhibition, have to be excepted from this general condemnation. Their architects and those of the Pavilion of Horticulture have kept away from the ornamental rage to which all the architects have succumbed.

The visitor's sufferings commence already at the first gate. The much discussed Porte

BINET'S PORTE MONUMENTALE

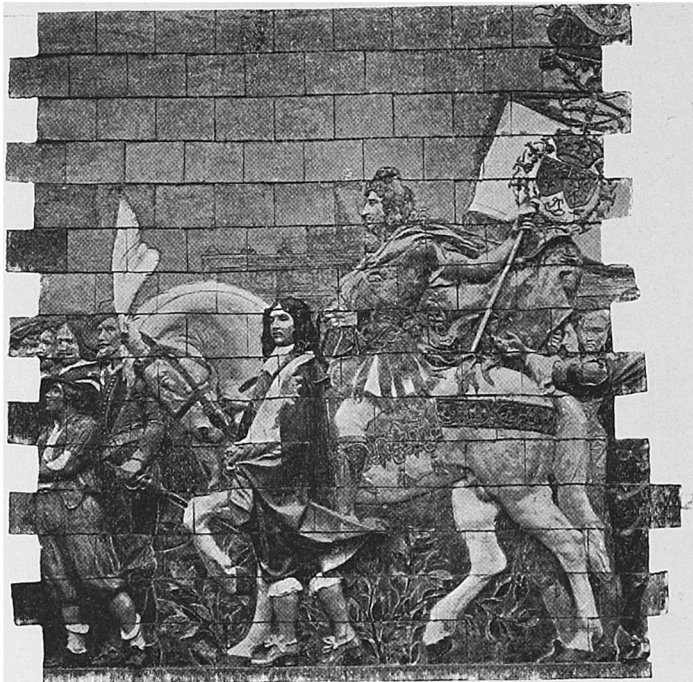
Monumentale by Binet is an example of the manner I have just discussed, the ornamentation being apparently the main object. This gate at the Place de la Concorde has painted ceilings, cupolas, polychrome statues and reliefs, much ornament, and the highly-soaring statue of sad fame: the *Parisienne*. Out of the many ornamental details which are disconnected, their home being partly Assyria, partly a misconceived Paris of to-day, a gate is formed which has no effect in daylight, in spite of the variegated but weakly colours, whilst under the artificial light in the evening the separate effects of the different parts produce hopeless confusion. It is the same effect as that of the two palaces of the Esplanade des Invalides, the homes of the decorative Arts. The builders have been insatiable. The long row of frescoes designed by



FRIEZE BY J. BLANC
Executed by the Sevres Ceramic Works

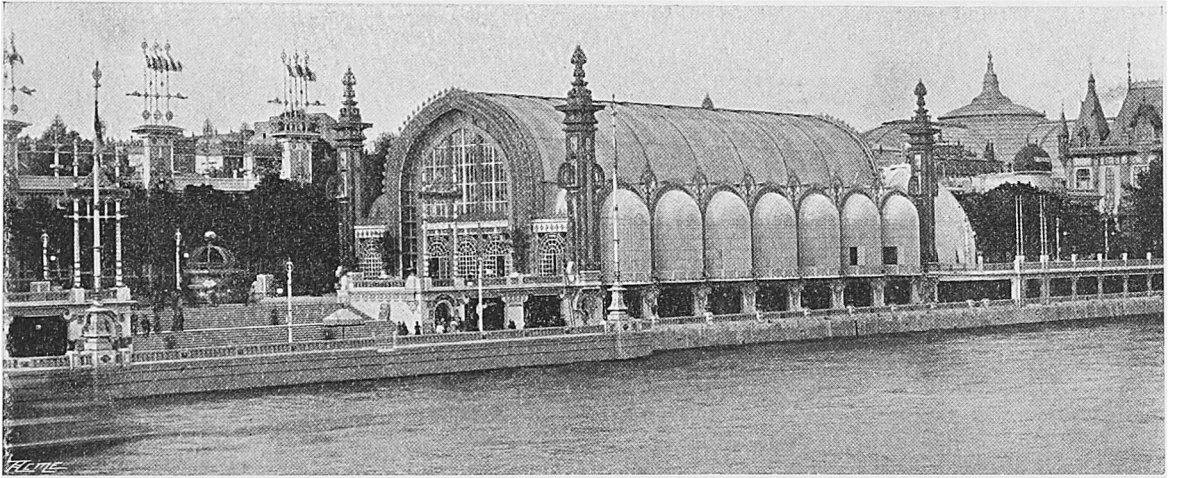
men of less than average ability, and destined to give an idea of the contents of the building, is distinctly superfluous. Perhaps just in the case of these long-stretched palaces whose style and decoration wavers between modern Empire and Baroque, an unadorned, white plane might have been effective.

But there is more than these frescoes. The eye finds no point of rest on this front. It is forced up and down, to the right and to the left. Countless plaster-cupolas, special façades, and statues have been added on all storeys and on the roof. That coats-of-arms and emblems and modern line-decoration are not absent is only natural if one bears in mind the decorative mania of the architects. Everything is to be effective—except the plane. By this method the architects and builders—Larche, Nachon, Tropey-Bailly, and Esquié—have lost the effectiveness from the distance, which they certainly ought to have borne in mind. But the many details get blurred if one only steps back a little, and the only impression is one of confusion. If big line had been aimed for, instead of separate effects, the two Palais des Invalides would



FRIEZE BY J. BLANC
Executed by the Sevres Ceramic Works

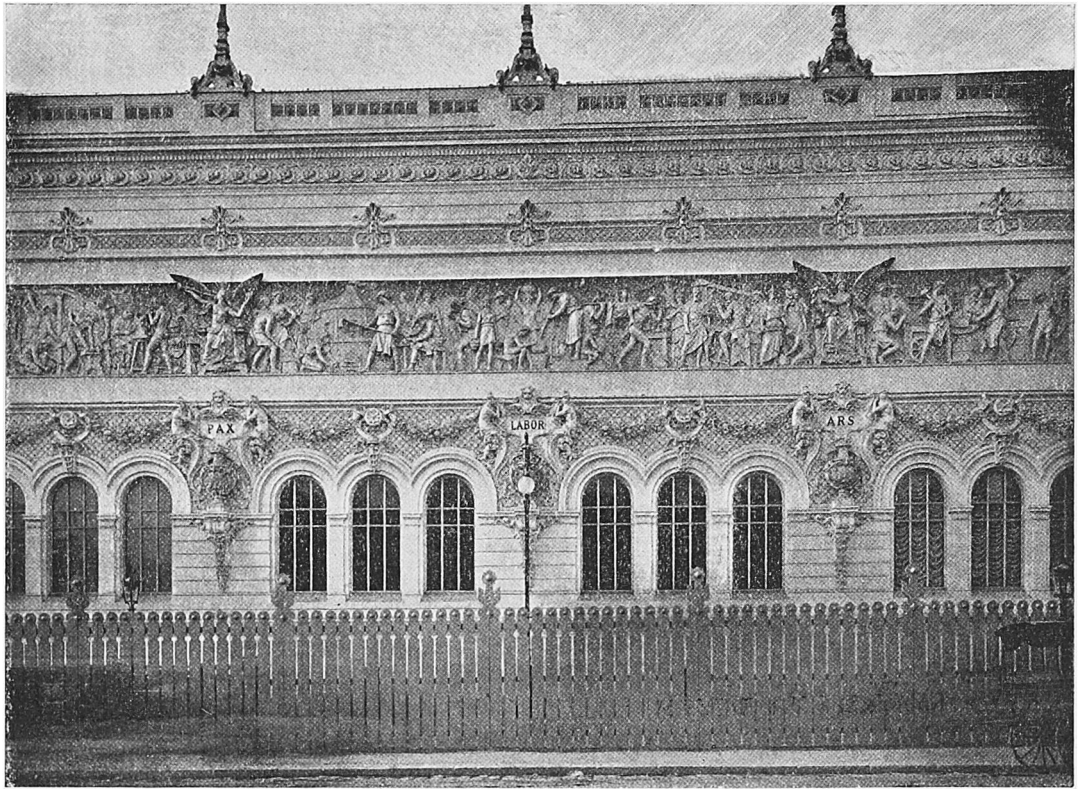
THE ESPLANADE DES INVALIDES



THE PALACE OF HORTICULTURE

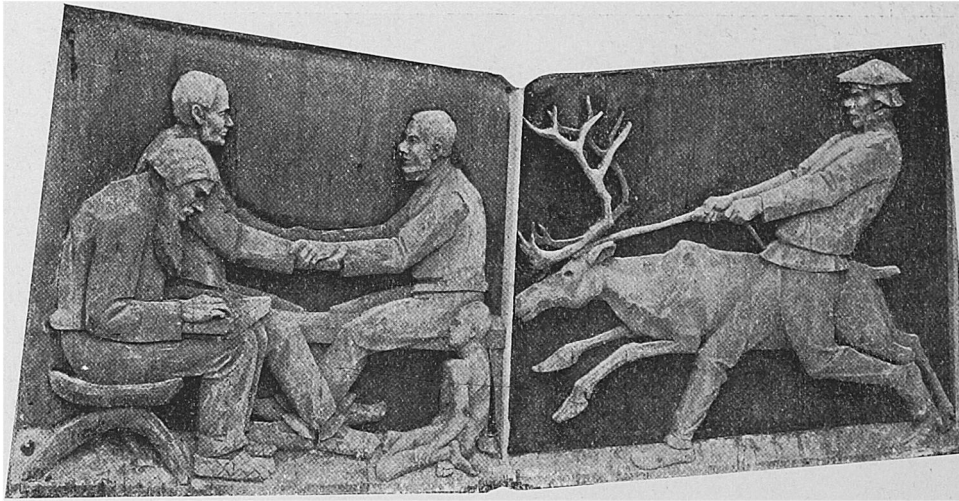
have created a fine impression, since these two buildings form the end of the newly-created Esplanade des Invalides. This wide Esplanade leads in a perfectly straight line from the entrance gate in the Avenue des Champs-Élysées to the Hôtel des Invalides. On entering, one stands between the two really

successful art pavilions : the Grand Palais which now harbours French and foreign Art, and the Petit Palais, the home of the retrospective show of French Art and Art industry. From these palaces the new Alexander III. bridge leads across the Seine, affording a fine view over the just-discussed palaces on the Esplanade.



FACADE OF THE PALAIS DES INVALIDES

THE NEW SEINE BRIDGE



RELIEFS FROM THE PAVILION
OF FORESTRY, HUNTING, FISHING, ETC.

This rudimentary indication of the plan will show that the only architectural possibility of this first centre of the exhibition—there are three in all—would have been found in grand lines. As far as the two art pavilions and the bridge are concerned, this aim has been partially achieved. The grand palace, built by Deglane, as well as the smaller one opposite by Girault, have found their motifs in the Louis XVI. style. Both are extensive buildings, the front sections resting in pillared halls. In both palaces—the large one is not quite symmetrical—the central section is bulging out widely, which is already indicated by the wide doors of the front. The smaller Palais is the most successful of the two, as far as outside effect is concerned. It is one of the few buildings of this Exhibition which has a modern character. In daytime and by night the slender colonnades stand out in their white, luminous material. The effect of the Grand Palais is due more to its inner arrangement. Its doors open into an imposing hall, the dimensions of which produce a rare feeling of grandness, freedom, strength, and beauty. Flights of steps, the restricted dimensions of which still increase the effect of grandeur of this room, lead to the wings and to the high galleries where the foreign works of art are shown. To this front erection is joined another hall of similar effect, although of smaller proportions. The back elevation of this palace, which is destined to be the future home of the Salon, has also a colonnade. Both elevations

are decorated with long bands of polychrome friezes. Neither do they lack vast numbers of allegorical statues; Greek and Roman and Renaissance style are represented by very conventional, uninteresting statues. In the front colonnade can be found a frieze by E. Fournier, representing the great epochs in art. The main ornament of the back elevation is also a frieze, manufactured by the Sèvres ceramic works from designs by J. Blanc. This really pleasing frieze constitutes the sole ornament, which is of great advantage to the Grand Palais. It represents the history of the development of Art.

Adjoining the two palaces is the Pont Alexander III., constructed by Resal and Alby, and deserving great praise. This bridge must be reckoned among the best productions of modern iron construction. Carried by lateral piers it rises to a moderate curve, without a supporting central pier. The decoration of the bridge is not nearly as happy as the construction. It is the rather mistaken work of Messrs. Cassier-Bernard and G. Cousin. Four huge pylones, scarcely justified architecturally, form the disproportioned entrance to the bridge. The massive blocks of stone which carry some not very characteristic and commonplace allegorical statues—France at the time of Charlemagne, of Louis XIV. during the Renaissance, and the France of to-day—do not go well with the slender curves of the iron construction. Lions have been placed in front of the pylones, probably to make the perspective even more

IRON CONSTRUCTION



THE PAVILION OF
FORESTRY, HUNTING,
FISHING, &c.

unhappy. It must also be said that these lions, like the manifold nymphs, statues of Peace, Equality, etc., are far from being genuine works of art. The bronze candelabras, on the other hand, deserve much praise.

The proportion of good and bad qualities shown by the bridge is also the proportion of success and failure for the rest of the Exhibition architecture. Only the iron constructions are effective. The back has been turned upon the only kind of architecture possible in our days—the kind shown in 1885. This *Exposition Universelle*, which was intended to give us a clear view of all groups of science and industry, of arts and crafts, to demonstrate their development during the waning century by showing the most characteristic works of the last decade, wanted to follow another course in architectural matters. If there be any decided style, or at least the germ for such, for the last decades, it can only be found in iron construction.

This was well understood in 1889, and the Eiffel Tower still stands as lasting mark of such really modern architecture. But now, after ten years of steady advance in the methods of treating and employing iron, such buildings were not even thought of. Only for the Horticultural section pavilions have been built of iron and glass. And now, when the Exhibition was completed, these two pavilions turned out to be the most effective. They are really important, they are characteristic for their time. They have no disturbing, restless ornaments. By day and by night the lines of these two enormous houses are a treat to the eye which has been tortured by too many pictorial ideas. The building should suggest its purpose, the material should be chosen according to the period; these are the simple lessons that architects may learn from this Exhibition.

Not that there is no further possibility for stone or brick houses or for stucco architecture!

THE RUE DES NATIONS

I am only speaking of monumental buildings, destined for exhibition purposes. If the interior is to produce a good general effect, the façade must not be overloaded with petty, pretty motives like those of the Electricity Palace. It is impossible to imagine a building for which this "pastrycook architecture" could be suitable.

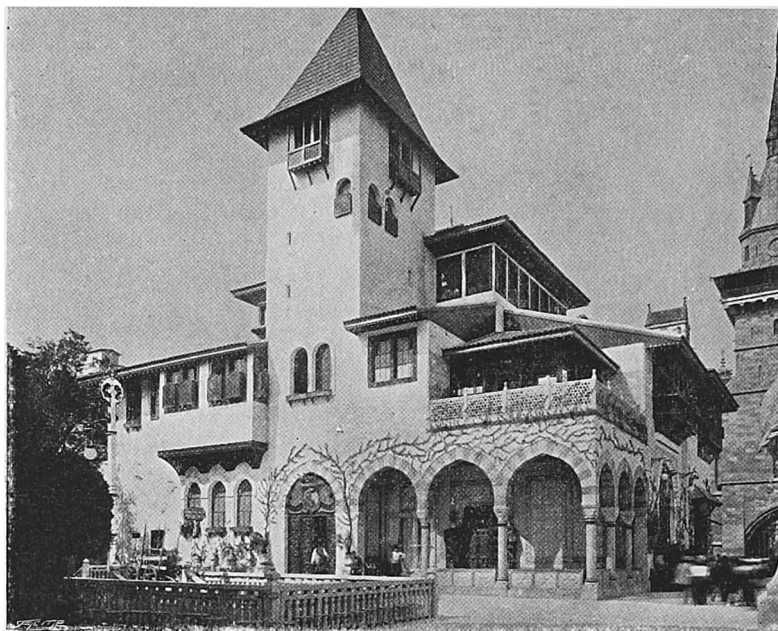
It is altogether strange that nobody conceived the idea of exhibiting real, inhabitable houses as proofs of the state of architectural art. Surely modern architecture does not exhaust itself in the building of palaces. Modern dwelling-houses ought to have been shown as well as villas and cottages. The French have missed this opportunity. Only the Rue des Nations contains some examples of private buildings, although almost exclusively historical. A show of houses of this kind would have been most promising, and has actually been announced by the Darmstadt artists' colony for 1903.



THE BELGIAN PAVILION

The Rue des Nations and the Rue de Paris, running parallel on both banks of the Seine, form the second centre of the Exhibition. At the

left are the different houses of the foreign nations, somewhat cramped, but still picturesque. At the right is the Parisian town of worldly pleasures, theatres, dancing-houses, marionettes. Here many an architect has found scope for the use of light, playful forms. And here the use of stucco as building material, which is in evidence right through the Exhibition, has done no harm. Here, too, the use of the plane as means of decoration has been found indispensable. But here, too, the craving for decoration has led to the covering of all the façades of the theatre with



THE BOSNIAN PAVILION

ARCHITECTURE AT THE PARIS EXHIBITION

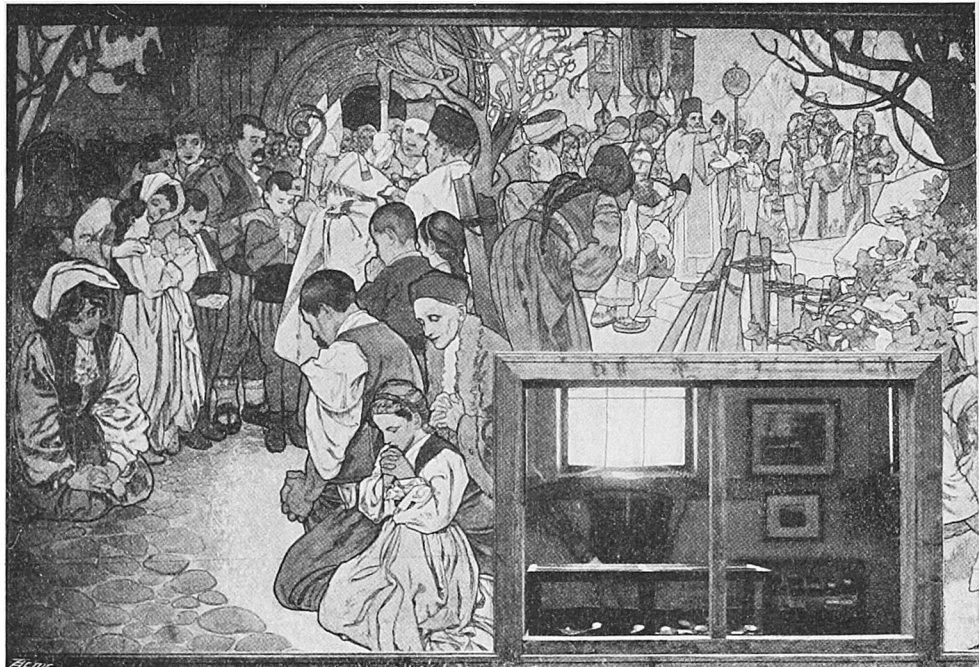
Fresco by Mucha
on the
Bosnian House



reliefs, frescoes and such like. It must be said though, that some of the designs by Guillaume, Leandre and other caricaturists are very clever. Somehow, however, one does not get rid of the idea that here, where the architect's whim of the moment found full scope, all that must be counted as real exhibition-architecture, is a failure. The many bridges, passages, doors :

all that has been built of moveable material for but a few months, has drifted into strange forms, more Assyrian than French, and is certainly not elegant, nor does it produce the effect of lightness and freedom which one might expect from buildings destined to disappear after six months. Too much ornament again and too many sculptural additions.

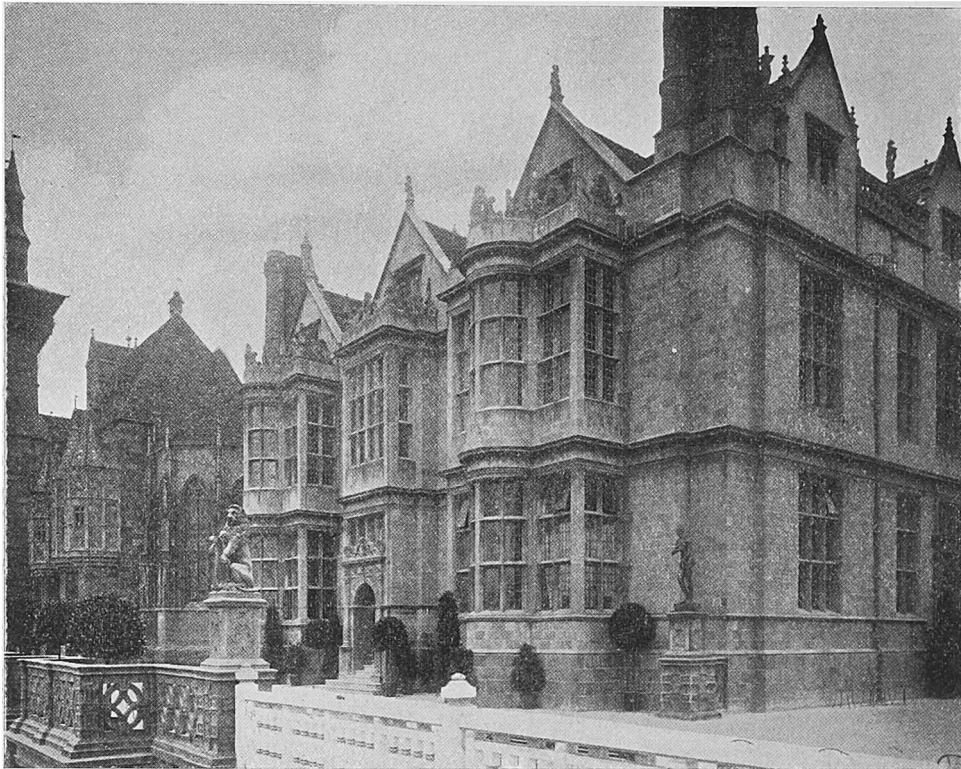
Fresco by Mucha
on the
Bosnian House



THE MANOR HOUSE

If one were to draw conclusions from the buildings of the Rue des Nations on the relative position of the European nations, the result would be curious. Monaco, for instance, occupies considerable space with an uninteresting palace, massive as though it were to represent a country in the very front of civilised states. The first palace is that of Italy, which covers a mighty area. The house is a composite of St. Marks,

century Jacobean mansion gives a good idea of English life. Those who have looked at this dignified, almost proud façade, and then passed through the building which contains interiors of the Elizabethan or Jacobean period, will take away with them a feeling of British character. They will have seen on the walls pictures by Reynolds and Gainsborough as well as by Burne-Jones, and they will have become



THE MANOR HOUSE.

and Milanese and Florentine palaces. This joining of different styles can, of course, not be effective. The building of the nations as well as of Italy ought to have been exact copies of historical buildings or, at least, kept in pure style. And that is why England and Belgium give the clearest and most favourable impression. The Belgian house is a very successful copy of the town-hall of Oudenarde, built by Van Pede in the first half of the 16th Century. The front of this house is very graceful, with its pointed towers and numerous slender gable-windows. England, on the other hand, leaves a quiet, dignified impression. This 17th

century Jacobean mansion gives a good idea of English life. Those who have looked at this dignified, almost proud façade, and then passed through the building which contains interiors of the Elizabethan or Jacobean period, will take away with them a feeling of British character. They will have seen on the walls pictures by Reynolds and Gainsborough as well as by Burne-Jones, and they will have become conscious of the curious double nature of British national character, ever hesitating between severe coolness and noble gentleness. For this house, the original of which was actually built in the 18th century and stands at Bradford, where it is called Kingston Manor House, might just as well have been built in our days of modern English architecture. Germany is represented by a house in a style between the Renaissance of the Rhenish towns (16th Century) and Nuremburg. With its many paintings and inscriptions on the front-wall it suggests German wine-gaiety in this street of foreign nations. But here, too, the intentional mixing of historical

THE ARTIST



ENTRANCE TO PAVILION OF FINLAND

and modern motives and the desire to vary the character have overshot the mark.

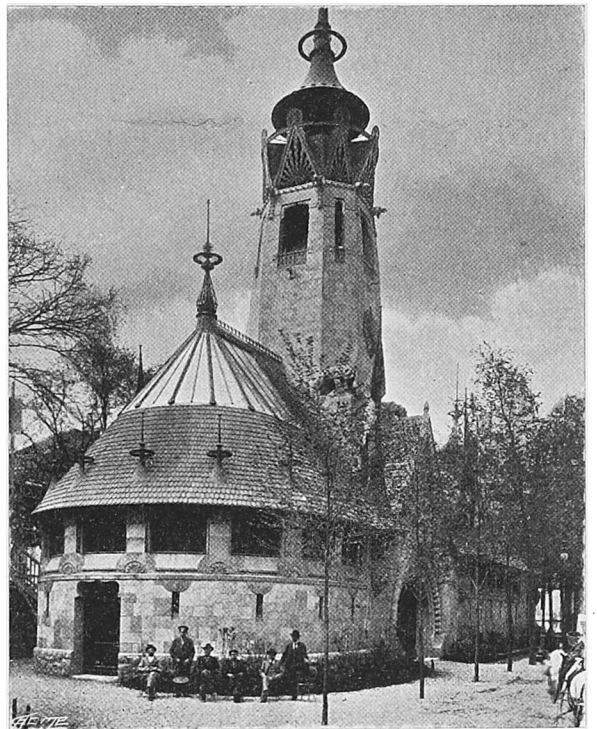
The Austrian house, built by Baumann after the plans of Fischer v. Erlach, the great Vienna master, presents a faithful picture of Austrian 'court-buildings.' It looks like a portion of the new, unfinished Imperial palace. Its white tone and simple front contrast pleasantly from the Hungarian building, which is patched up of, I believe, four façades, and claims to represent church, town-hall and dwelling-house, all in one. Most nations have restricted themselves to presenting in their houses types of national style. The United States have conventionally used some motives from the Capitol for their pavilion.

The Danish house must be reckoned amongst the best of the whole Exhibition. It represents a citizen's house at the time of Christian IV., the time when the Danish court encouraged the revival of the arts, so that the little country became a true centre of Art. The outside decoration of the Bosnian house is the remarkable work of Mucha, the Austro-Parisian artist. His

broadly-treated mural paintings represent the development of Bosnia from the Roman period to the epoch of the Slav invasion, then to the victory of primitive, fanatic, Christianity, the coronation of the first King of Bosnia, the time of Turkish rule, and finally the laying of the foundation-stone of the Sarajevo Mosque.

It would lead too far to name all the buildings, but Finland must be mentioned. Architect and decorators have well succeeded in giving a picture of national art by means of this extensive wooden building, with the curious cupolas and piers. A number of friezes help towards the understanding of the art of a nation which is developing the peculiarities of its style in art and literature in spite of political pressure, in spite of all attempts to rob it of its national existence.

In the Trocadero-corner, the third centre of this enormous show,



PAVILION OF FINLAND

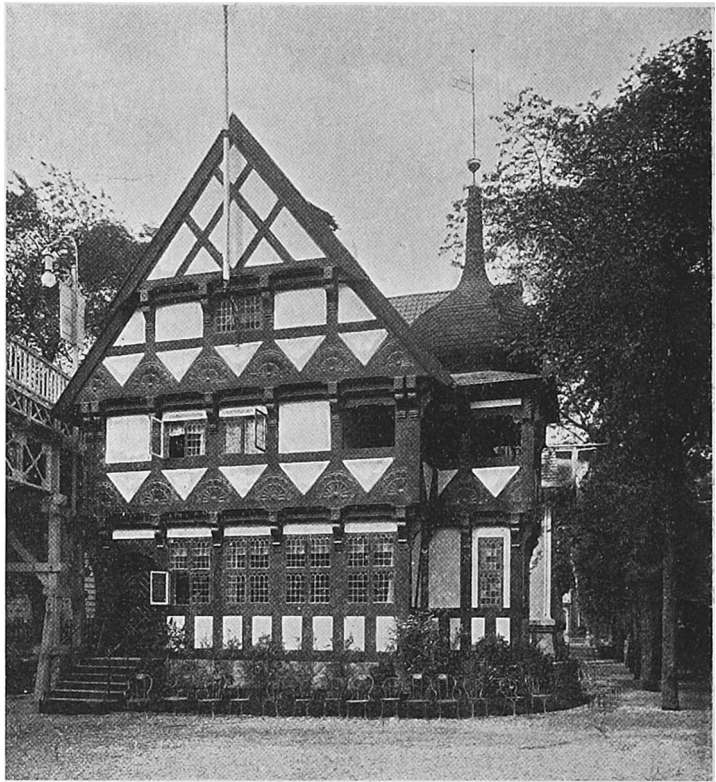
MOIRA'S PAVILION



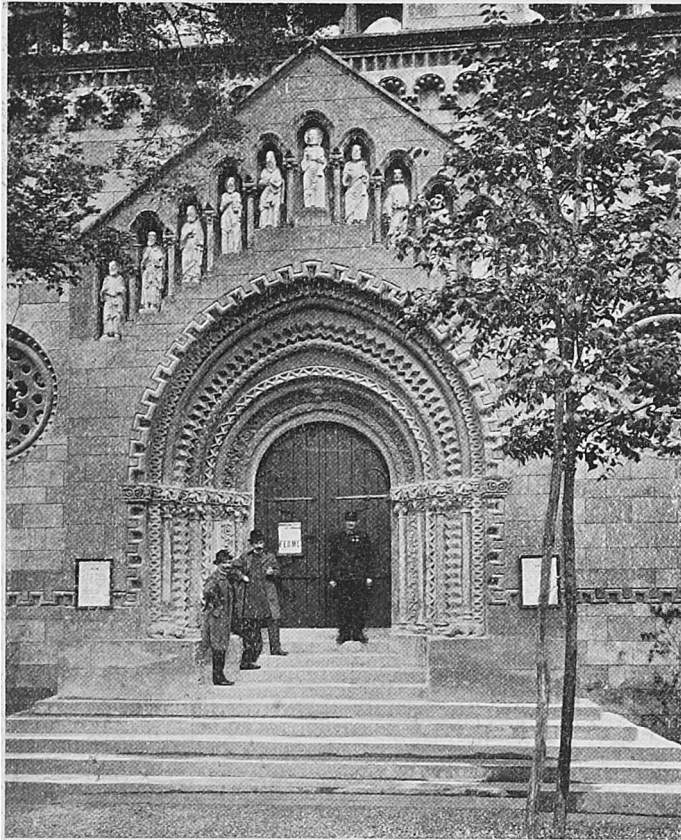
THE 'PENINSULAR AND ORIENTAL' PAVILION

Holland has exhibited a strange house, a temple of the Hindoo-God, Tjandi-Sara. It is an exact copy of this Javanese monument, decorated with reliefs, and rising in terraces, every storey showing a different kind of ornamentation.

Two more houses must be mentioned: the Tyrolese house, built by J. Deininger from motives which are frequently found in the Eppau district. It is something between a feudal castle and a farmstead. The other building, to which I should award first prize among the smaller pavilions, is the Peninsular Pavilion, decorated by G. Moira. It is a small, low building, with a gently-curved cupola, which gives the same quiet impression from all sides and distances. This moderately divided front is adorned with some fine reliefs—partly polychrome—the subjects having, of course, refer-



THE DANISH HOUSE.



ENTRANCE TO HUNGARIAN PAVILION

ence to navigation and commerce. In spite of the moderate dimensions they are exceedingly suggestive and harmonious.

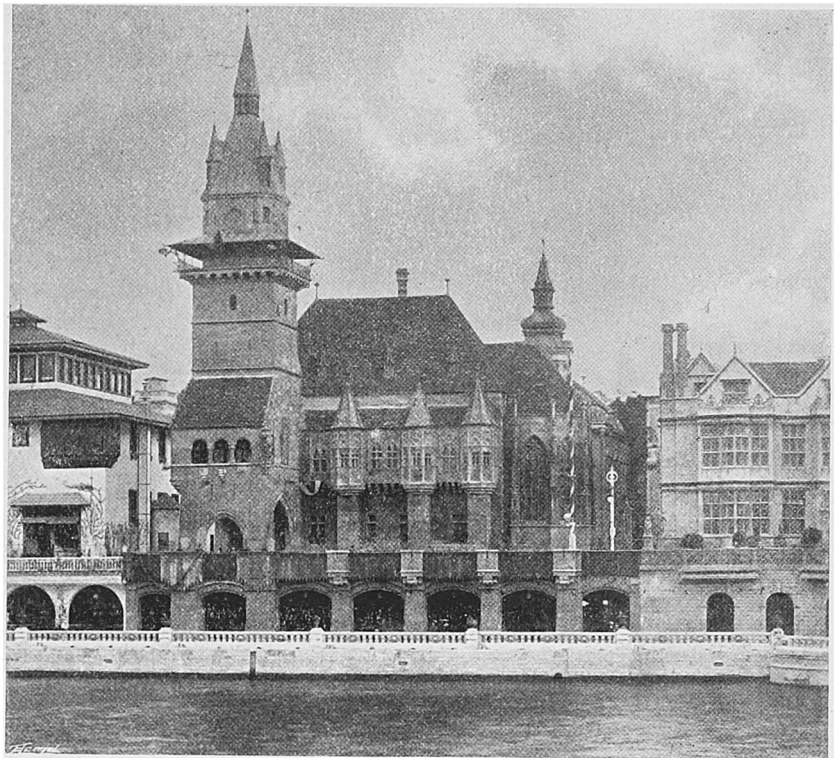
One of the few genuine modern buildings is a Kiosk, called *le pavillon bleu*. The illustration shows how, with a few lines and clever curves, a light, original house may be constructed, without stucco, without Assyrian ornaments, and without presumptuous plastic.

Another exception from the general condemnation is the painting of the Pavillon des Forêts, Chasse et Pêche, by Aubertin. In the Salle des Fêtes, which has been placed in the machine-

hall, there is a grand picture by Rochegrosse, representing the fine arts and the army. It is conceived and composed in that not very subtle, but big and imposing manner which characterises almost all that Rochegrosse has painted in recent years.

There is no reason for withholding one's judgment on the architecture of the Universal Exhibition. Most of what there is to be seen is the architecture of yesterday and the day before yesterday. There is far too little of the architecture of to-day. And there is almost nothing that might be a germ for the architecture of to-morrow. The architecture of the 20th century is sure to take a different direction from that indicated by the architects of this 'Exposition.'

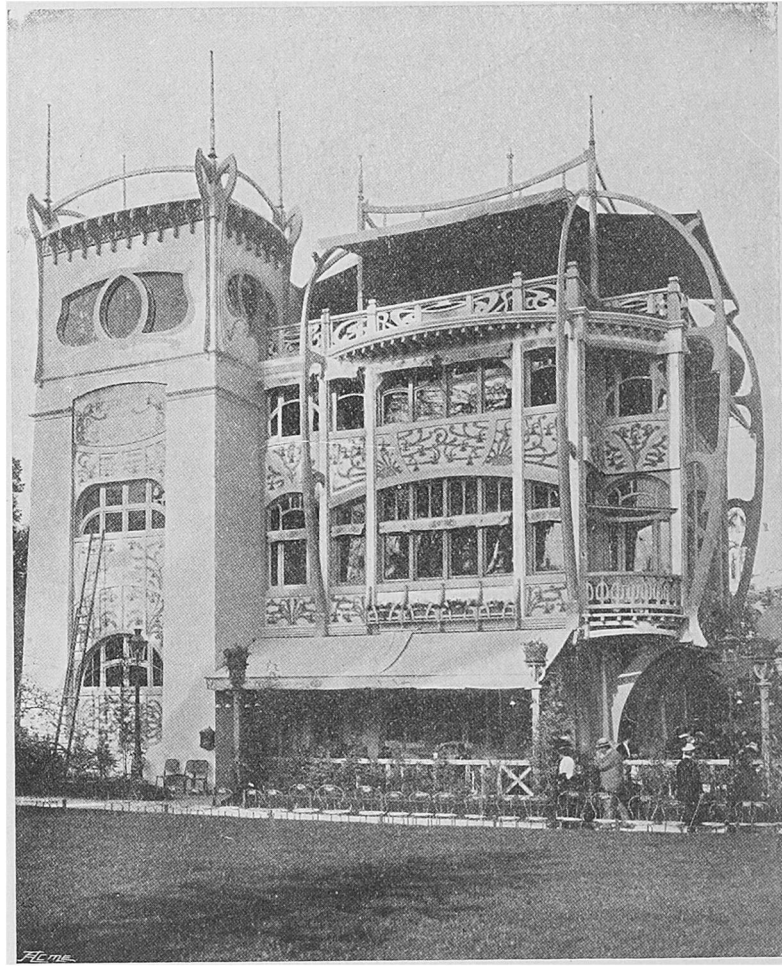
W. FRED.



THE HUNGARIAN PAVILION

HOME ARTS AND INDUSTRIES

THE 'PAVILLON BLEU'
AT THE
PARIS EXHIBITION



THE HOME ARTS AND INDUSTRIES ASSOCIATION

SINCE the interest of the public in the revival of art in industry and in handicraft is now fairly wide-spread in England, and many efforts are being made towards fostering this feeling, it is both useful and interesting to make an occasional review of the progress of the renaissance. Such an exhibition as that held by the Home Arts and Industries Association in the Albert Hall, on May 24-28th, is an excellent standpoint from which to make this review. The object of the association is to teach the minor arts to the working classes, thus spreading a knowledge of artistic handiwork among the people; and among others of its ends—to quote from its circulars—its object is educational and not commercial, and it encourages

its pupils to work chiefly for their own or friends' houses, and for local buildings and monuments.

The establishment, or the revival, of village industries, and the providing of the necessary instruction for the peasants, is certainly one of the most hopeful of any of the agencies at work for encompassing a renaissance of handicraft. A flourishing village industry has the additional advantage of checking the constant influx of country folk to towns, as well as providing means of livelihood, under healthy conditions, to a population which, as has been fully proved, cannot be entirely supported by agricultural labour. This, the initial idea, is excellent; and, having decided upon the establishment of